

DOCUMENT RESUME

ED 241 380

SO 015 285

AUTHOR Sweet, Debbie
TITLE Music Literacy Skills and Musical Instruments You Can Make for Grades 1-6.
INSTITUTION Area Education Agency 7, Cedar Falls, IA.
PUB DATE 80
NOTE 15p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Elementary Education; Learning Activities; *Musical Instruments; *Music Education; *Music Reading; Teacher Developed Materials; Units of Study
IDENTIFIERS *Harmonic Dictation; *Melody; PF Project; Rhythm

ABSTRACT

An elementary school (K-6) general music unit presents strategies and exercises for helping students attain skills in music literacy. The first section, which is arranged by grade level, helps students read, perform, and dictate a variety of rhythmic, harmonic, and melodic patterns. The second section provides instructions and accompanying illustrations for building simple musical instruments from common household items. This document is part of a collection of materials from the Iowa Area Education Agency 7 Teacher Center project. (LH)

* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *

ED241380

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

This document has been reproduced as
received from the person or organization
originating it.

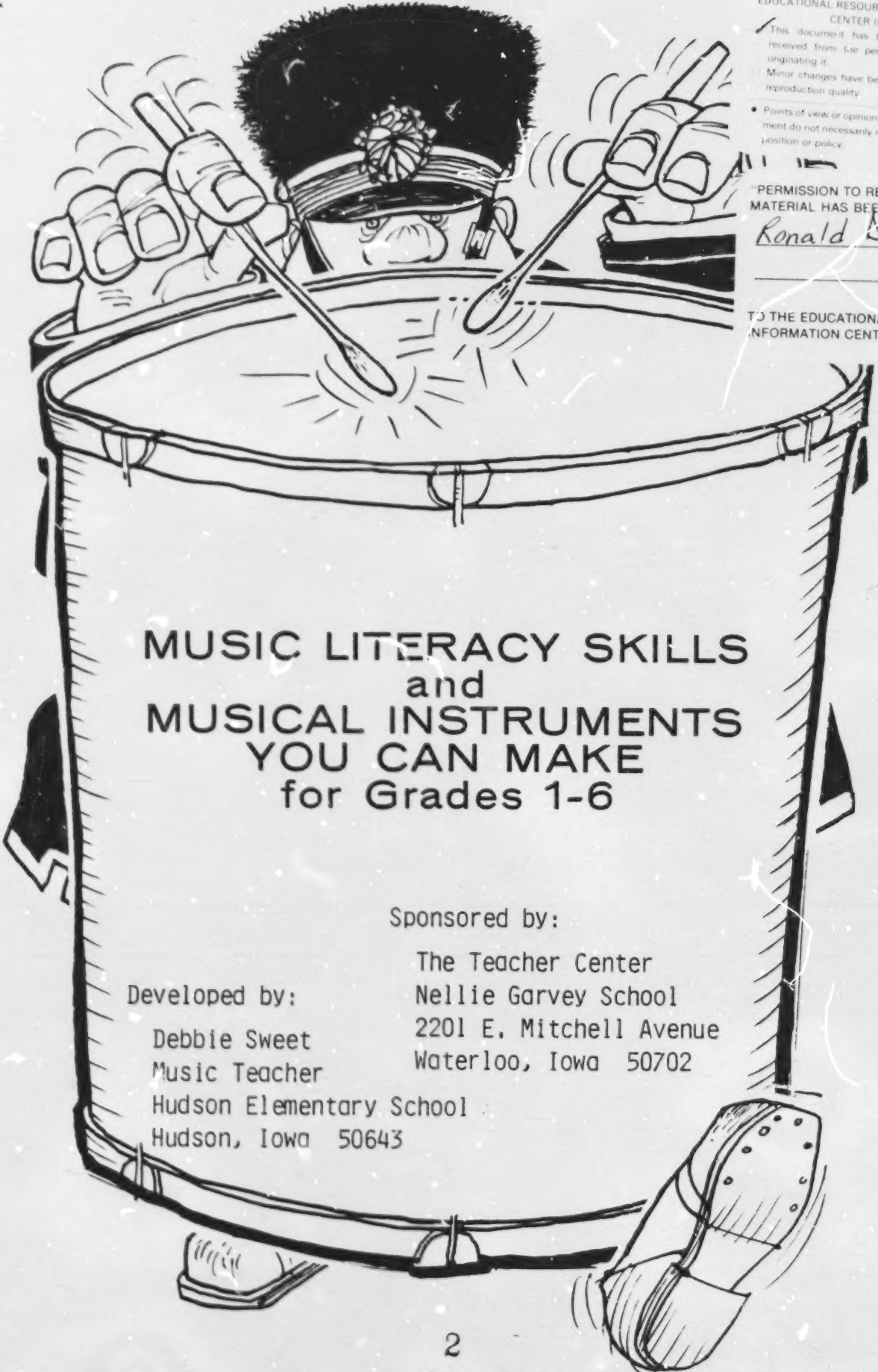
Minor changes have been made to improve
reproduction quality.

Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Ronald Dickinson

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."



MUSIC LITERACY SKILLS and MUSICAL INSTRUMENTS YOU CAN MAKE for Grades 1-6

Sponsored by:

The Teacher Center
Nellie Garvey School
2201 E. Mitchell Avenue
Waterloo, Iowa 50702

Developed by:

Debbie Sweet
Music Teacher
Hudson Elementary School
Hudson, Iowa 50643



Cedar Falls, Iowa

Document title: Music Literacy Skills

Author(s): Debbie Sweet

Developed with funds provided by a federal
Teacher Center grant contract under the provisions
of the Higher Education Act of 1965.

AEA 7 Teacher Center
Waterloo, Iowa
Sept. 15, 1978 to Aug. 15, 1983

Teacher Center Policy Board Chair - Doris Mauer
Teacher Center Director - Diane Gibson, Ed. D.

Ronald Dickinson, Ed. D.- Chief Administrator, AEA 7

MUSIC LITERACY SKILLS

The elementary general music student should have some adequate skills in music literacy in order for him to put into perspective and comprehend the various elements which comprise music. These skills include rhythmic, melodic, and harmonic reading and dictation. Below are the various steps to attaining this literacy with your general music classes.

First Grade:

After there has been very adequate preparation of "feeling" the beat through large and fine body movement, body percussion, and instrumental accompaniments (usually having the classes work with percussion and string instruments), then introduce the visual beat with "long" (————) and "short" (-----) rhythms. For example, put a rhythm on the board:

———— or

Your teaching strategy should include (1) telling the class that this rhythm is read, "long, long, long" or "short, short, short, short, long ————, short, short, short, short, long ————"; (2) clapping it for the class; (3) having the class echo clap the rhythm; (4) adding other rhythmic patterns.

----- 3333
33 ——— 33 ———
-- ——— 333 ———
———— ——— ———
- - - - - 3

When the students can say, clap, and play various patterns of this nature without problems (and they can accomplish this very quickly), make the transfer of the "long" note to the quarter note. At this time, the quarter note and quarter rest can be read without bar lines or meters. Begin with simple rhythms and work toward more complex examples:

(1) ♩ ♩ ♩ ♩

(2) 3 3 3 3

(3) ♩ ♩ 3 3

(4) 3 3 ♩ ♩

(5) 3 ♩ ♩ 3 3

(6) ♩ 3 ♩ 3 ♩

(7) ♩ ♩ ♩ ♩ 3 3 3 ♩

(8) 3 ♩ ♩ 3 3 3 3 ♩

When proficiency is achieved at saying, reading, and performing these rhythms, rhythmic dictation can be introduced. We use individual blackboards (lapboards) and eventually work into using staff paper when the treble clef, meter, and measure are introduced.

In giving rhythmic dictation, I play the rhythm (beginning with 3 beats and progressing to 8 beats), 3 times on the piano or a percussion instrument. The students notate the rhythm and check each example by having the students dictate to me what I should write on my blackboard. The kids really love it! It is one of the most exciting elements to teach and it is extremely gratifying to see the happy and satisfied expressions on little faces when they've accomplished such a task.

Obviously, the "short" notes will be eighth notes. These are a bit more difficult to teach. However, the same step-by-step procedure of learning is essential.

Melody is approached very differently. I work a great deal with high-low and ascending and descending concepts, tempo, instrument identification (timbre), and dynamics. I play two pitches on the piano and ask the class which one is higher (or lower). We begin with pitches which are a great distance apart and gradually move towards pitches which are close together (M3, M2, etc.). For ascending and descending melodies, short examples can be played. The class will identify them as "going up" or "going down."

Second Grade:

The half note and half rest are added to the students' rhythmic vocabulary. The basic understanding of meter and measure should now be established. Again, it is necessary to proceed from very easy examples to difficult ones through speech, performing, and notating:

$\frac{4}{4}$ d d d d | 3 3 3 3 | d d ||

$\frac{4}{4}$ d d d 3 | d d d ||

$\frac{2}{4}$ d 3 | d 3 | d | d ||

$\frac{2}{4}$ d | d | d d | ~~—~~ ||

$\frac{2}{4}$ d | ~~—~~ | ~~—~~ | 3 d ||

With melody, children will be able to visually find the highest or lowest note in each staff. An introduction to the musical alphabet can be made by showing the class the piano keyboard and playing the white keys using the letter names. Here is the perfect opportunity to introduce vibrations and sound waves. The front of the piano can be removed to expose the strings and hammers. The students can take turns touching the keys and strings.

Exercises naming the notes of the musical alphabet on the staff and notating these on the staff are beneficial practices. Spelling words on the staff and naming pitches in the song repertoire are also useful.

Third Grade:

The dotted half note, whole note, and whole rest are added to the rhythmic list. When these rhythms become very familiar, use them in combination with the previous rhythms.

$\frac{3}{4}$ d. | d. | 3 3 3 | d. ||

$\frac{4}{4}$ d. 3 | d 3 3 3 | o | o ||

$\frac{5}{4}$ o d | d d d 3 3 | d d 3 3 d ||

$\frac{6}{4}$ d d d | o 3 3 | d d d ||

By now, the rhythmic dictation has become quite complex using various meters and note values.

Melodic work can be expanded by teaching the major, minor, and pentatonic scales. When the students have practice reading melody and rhythm on various instruments, they are applying the rhythm reading and note reading in the most practical way. With this level of melodic reading, some fundamentals of harmonic reading may be accomplished with many string (autoharp, uke, and guitar) and percussion instruments (glockenspiels, xylophones, and metallophones).

Fourth, Fifth, and Sixth Grades:

With the rhythmic, melodic, and harmonic skills the students are equipped when they enter the fourth grade, there are many activities you can do with your class. Difficult rhythmic and melodic patterns can be read, performed, and dictated. Rhythmic, melodic, and harmonic ostinati may be used for accompaniment or compositional purposes. For example, I have three horizontal rows of students' chairs in my room. On occasion I will assign each row to read and perform a different rhythmic or melodic ostinato from the other two rows. When I have the proper dynamic level and tempo from the class, they play along with a recording or my piano, recorder, or guitar.

Sometimes each child is asked to compose an ostinato pattern on various melodic and rhythmic instruments. From these experiences come the beginnings of compositions which the class writes together and as individuals. To melodic composition we add harmony and lyrics. Then we perform these compositions for the class.

Obviously, as these experiences become more complex, there is more demand put upon the student to read, notate, perform, and synthesize this information. The practice of one or two skills may be accomplished through many different means. These processes also cause learning of other skills in music.

As the concepts of phrases, harmony, scales, intervals, and repetition vs. contrast are learned, the study of various forms is essential. The class has learned the components of music... now they need to see the skeletal structure.

Sheet A may be used to read and perform by second or third graders. The students can determine the meters of the examples and add more examples which they compose.

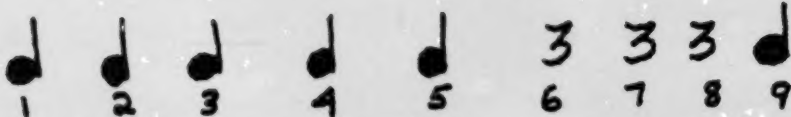
Sheet B is appropriate for third graders. These examples spell words.

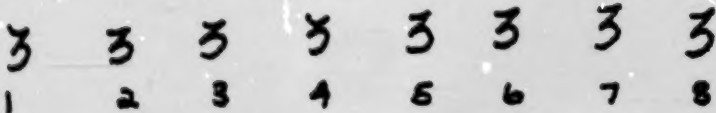
Sheet C should be used with fourth or fifth graders. Try having the students perform an example of rhythmic dictation.

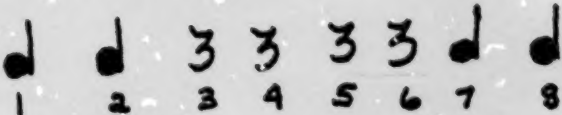
Sheet D is suitable for second or third grade classes.

Rhythm⁶

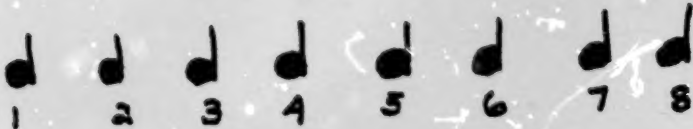
A

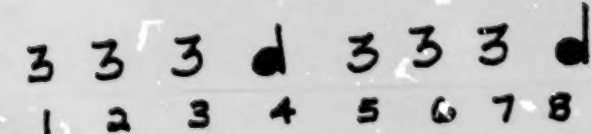
1. 
1 2 3 4 5 6 7 8 9

2. 
1 2 3 4 5 6 7 8

3. 
1 2 3 4 5 6 7 8

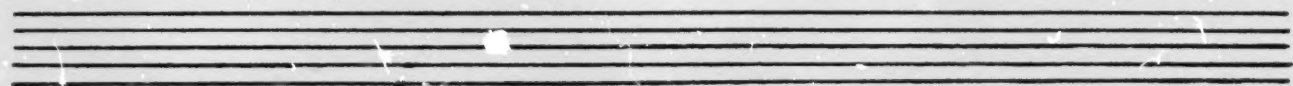
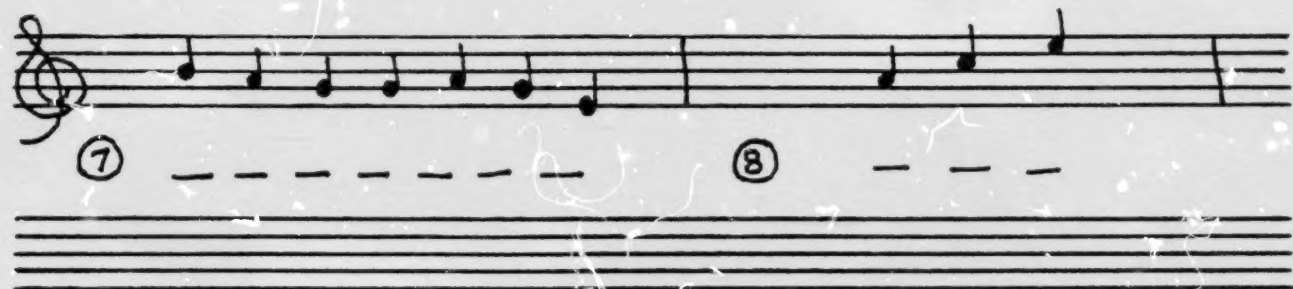
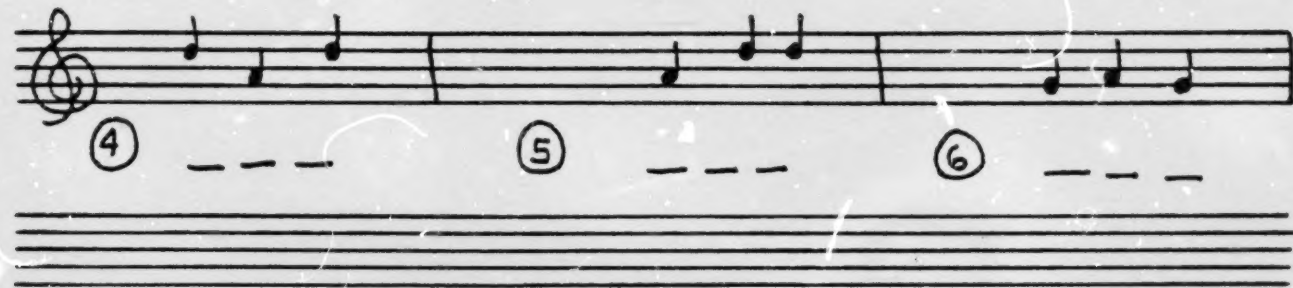
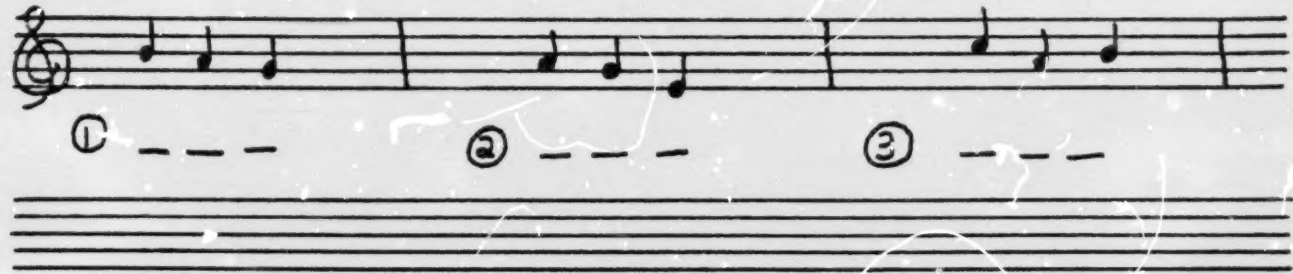
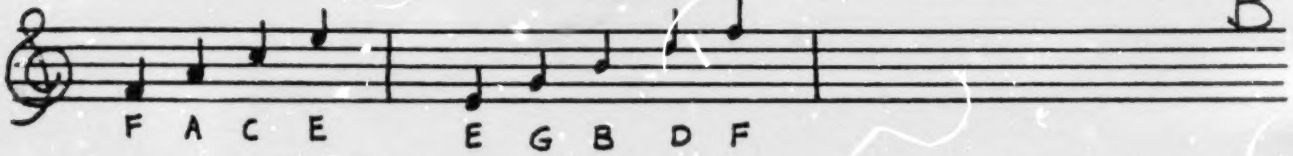
4. 
1 2 3 4 5 6 7 8

5. 
1 2 3 4 5 6 7 8

6. 
1 2 3 4 5 6 7 8

Brain teaser

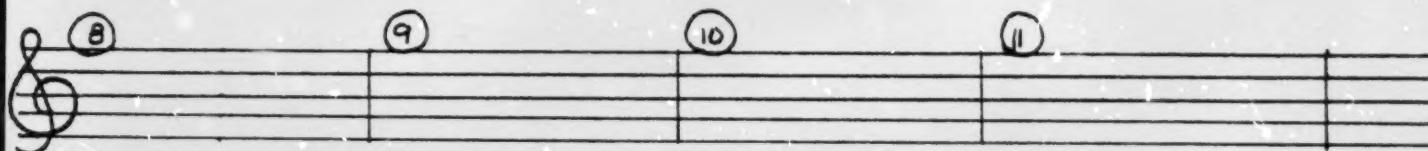
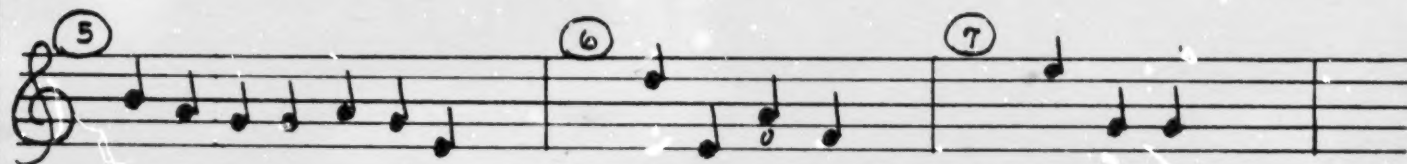
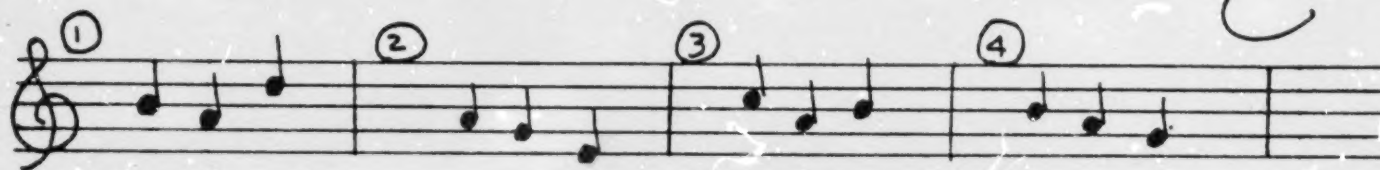
Name _____ B



BRAINTEASERS⁸

Name _____

C

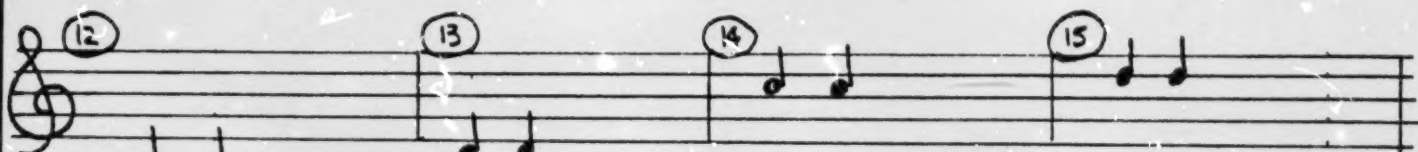


A DD

FED

BED

CAFE



C C CC

D D DD

High C

CC

High D

DD

16. $\frac{4}{4}$ | |

17. $\frac{3}{4}$ | | |

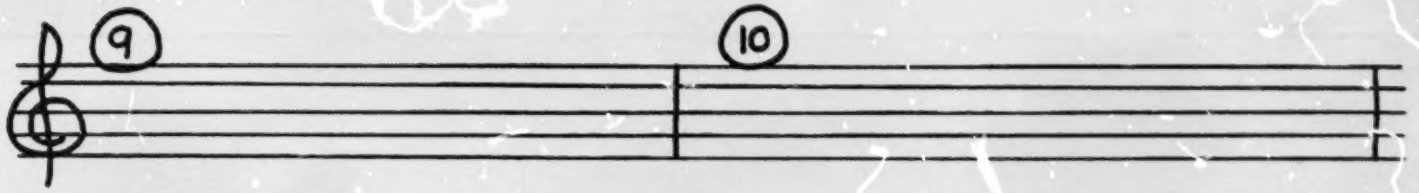
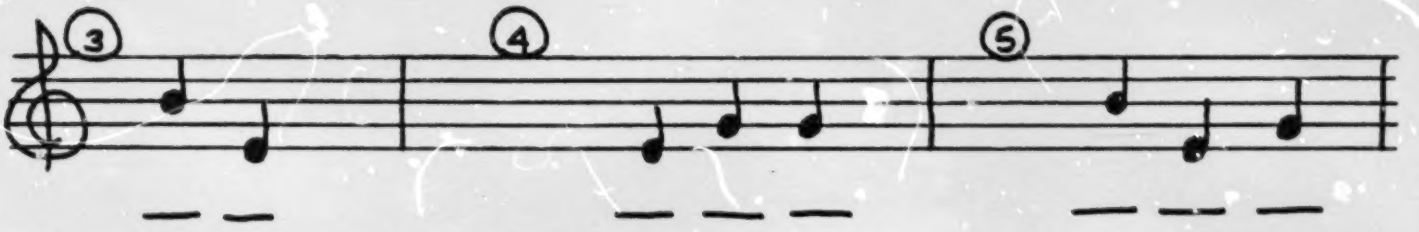
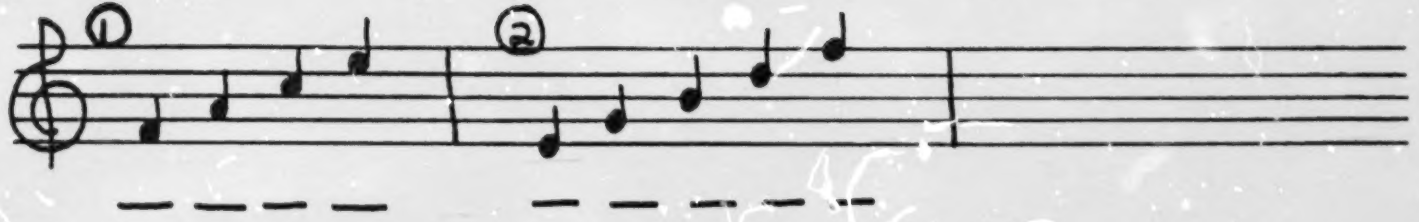
18. $\frac{2}{4}$ | | | |

19. $\frac{4}{4}$

20. C

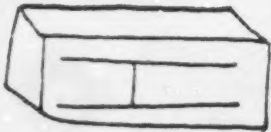
d = 1
3 = 1
d = 2
= 2
O = 4

D

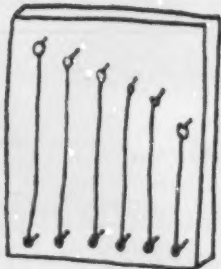


MUSICAL INSTRUMENTS
YOU CAN MAKE

INSTRUMENTS YOU CAN MAKE



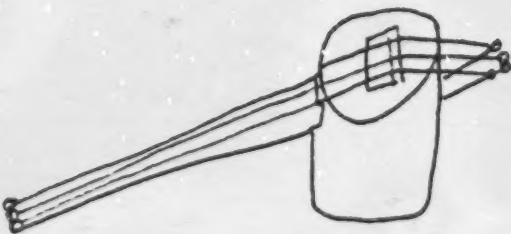
1. Slit log or talking drum. This can be made by using thin wood which is resonant or roofing shingles. The box is slit only on the top, each slit being different sizes to produce different pitches. Drums measure about 12" x 6" x 8".



2. Ear harp. Pine is one of the best types of wood to use for this project. A length of 14-18" x 3/4" x 10" is sufficient. Nails are used at the bottom while screw eyes are used at the top so that the strings may be tuned. Fishline works well.



3. Three-stringed dulcimer. Wood 24" x 3" x 3/4" is needed. Tongue depressors are used for bridges. They need to rest in a slightly-cut depression. Screw eyes secure the strings (made of fishline).



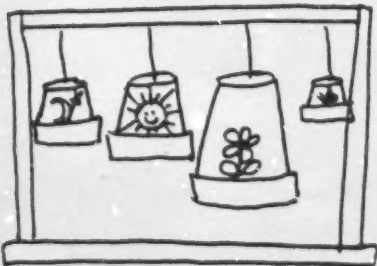
4. Ice cream box banjo. An ice cream tub, milk jug, or bleach bottle may be used as the body. The neck should be made from wood that is about 27" x 1/2" x 2 1/2". It is inserted through the carton. The bridge may be a square piece of wood or cork about 2" x 2" x 1/4". Strings are attached to both ends via screw eyes.



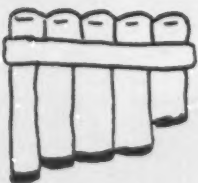
5. Jar-la-phone with mallet. Baby food jars may be glued to a base board, filled with water (add food coloring if you wish) to tune your bells, and tightly replace the caps. A wooden or rubber mallet works best.



6. Chimes. Pieces of glass, metal, or wood can be suspended from a frame or hanger. Pieces of various sizes blend together well.



7. Flower pot bells. Flower pots of different sizes can be hung from a wooden frame, painted with almost any type of paint, and played with a rubber mallet.



8. Pan pipes. Clear plastic tubing which is from $1/2$ " - 1" in diameter. Cutting each tube about $1/2$ " longer than its neighbor will make a difference of a whole step in the scale. Masking tape holds the pipes in one piece. The bottom of each pipe must be closed...clay works well to seal the bottom.